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REVIEWS

SPRING: *Shakespeare's Revision of "King Lear,"* by Steven Urkowitz (John Velz); *The Theatrical Compositions of the Major English Romantic Poets*, by Joan Baum (John Ehrstine); *Tennessee Williams*, by Felicia Londré (Ina Rae Hark); *Early English Stages, 1300 to 1660: Vol. III: Plays and Their Makers to 1576*, by Glynne Wickham (Clifford Davidson); *Plays about the Theatre in England, 1737-1800*, by Dane Smith and M. L. Lawhon (Robert D. Hume); *The Victorian Theatre 1792-1914: A Survey*, by George Rowell (Carl Woodring); *John Marston's Drama: Themes, Images, Sources*, by George Geckle (Robert Jones); *Shakespeare, Jonson, Molière: The Comic Contract*, by Nicholas Grene (Oscar Brockett).

SUMMER: *Realms of the Self: Variations on a Theme in Modern Drama*, by Arthur Ganz (Enoch Brater); *Symbolic Action in the Plays of the Wakefield Master*, by Jeffery Helterman (Barbara Palmer); *A Middle English Treatise on the Playing of Miracles*, ed. Clifford Davidson (Theresa Coletti); *The Shakespeare Play as Poem: A Critical Tradition in Perspective*, by S. Viswanathan (J. A. Bryant, Jr.); *Chekhov: The Critical Heritage*, ed. Victor Emeljanov (James Curtis); *Two Tudor Interludes*, ed. Ian Lancashire; John Skelton, *Magnificence*, ed. Paula Neuss (John S. Colley); *Pirandello: An Approach to His Theatre*, by Olga Ragusa (Anne Paolucci); *Bertolt Brecht in America*, by James Lyon (Oscar Brockett); *A Complete Concordance to The Chester Mystery Plays and A KWIC Concordance to the Plays of the Wakefield Master*, by Michael Preston and Jean Pfeiderer (Clifford Davidson).

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WINTER: *The Privileged Playgoers of Shakespeare's London*, by Ann Cook (Alan Dessen); *Drama, Dance and Music*, ed. James Redmond (John L. Styan); *The Strands Entwined: A New Direction in American Drama*, by Samuel Bernstein (Ina Hark); *An Introduction to French Classical Tragedy*, by C. J. Gossip (Peter Conroy); *Prefaces to Nineteenth-Century Theatre*, by Michael Booth (James Moy); *Tom Stoppard*, by Felicia Londré (Marilyn Rose); *The Classical Tradition in Shakespeare, Donne, Herbert, and Milton*, by Camille Slight (Warren Chelline); *Shakespeare and the Solitary Man*, by Janette Dillon (Robert Jones); *Russian Dramatic Theory from Pushkin to the Symbolists*, ed. Laurence Senelick (Felicia Londré); *The Transformations of Godot*, by Frederick Busi (Leonard Powlick).

